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THE WEST MEMORIAL

More than merely significant of a revival of interest in the work of Benjamin West is the memorial exhibition of his paintings now being held in Philadelphia. It is a tribute well deserved and too long delayed to one of the giants of early American painting, and it shows that West's contemporaries were right in their estimate of him, but it is only symptomatic of a country-wide awakening to the greatness of American art and American artists.

West at the age of eight years received his first lessons in the management of color from a party of Cherokee Indians, who were attracted by his drawings of birds, fruits and flowers. Aided by the aborigines, who used their knowledge of crude water colors to paint their faces, the boy executed his first work in that medium, and it contained qualities which he himself declared he was never able to surpass. At the age of sixteen he was painting portraits in and about Philadelphia, and his first historical composition, "The Death of Socrates," dates from that period.

The pride which the American art world is taking in the West memorial springs from the growing appreciation with which America is recognizing its own antiquity. West is one of our "old masters," along with Copley, Stuart and Sully, and we have so far thrown off the European spell as to be able to evaluate them artistically as they have never been before. We have come to understand that Stuart was a portraitist worthy to rank with any of the great English school, that Sully was a consummate colorist, and that West had a moral and spiritual quality in perfect consonance with his time.

This cultural pride of America has manifested itself in the last few years in other ways. One of them is the increased appreciation of Colonial furniture and Colonial glass and silver. Our collectors have grown to prize these things for what they are really worth artistically, and to regard them, with the work of our early painters, as expressing something intrinsically beautiful and invested with the spirit of the America of "antiquity."

Our disposition to cherish our Colonial art means much for our future artistic integrity and homogeneity.

Paintings of Thomas Eakins

Will Now Be Sold by His Widow

PHILADELPHIA—Mrs. Thomas Eakins, widow of the famous artist, has finally decided to dispose of her private collection of her husband's works, heretofore guarded from public purchase, and containing some of the finest individual efforts of the painter, who died in 1916. The collection has been kept practically intact since the memorial exhibits at the Metropolitan Museum and the Pennsylvania Academy.

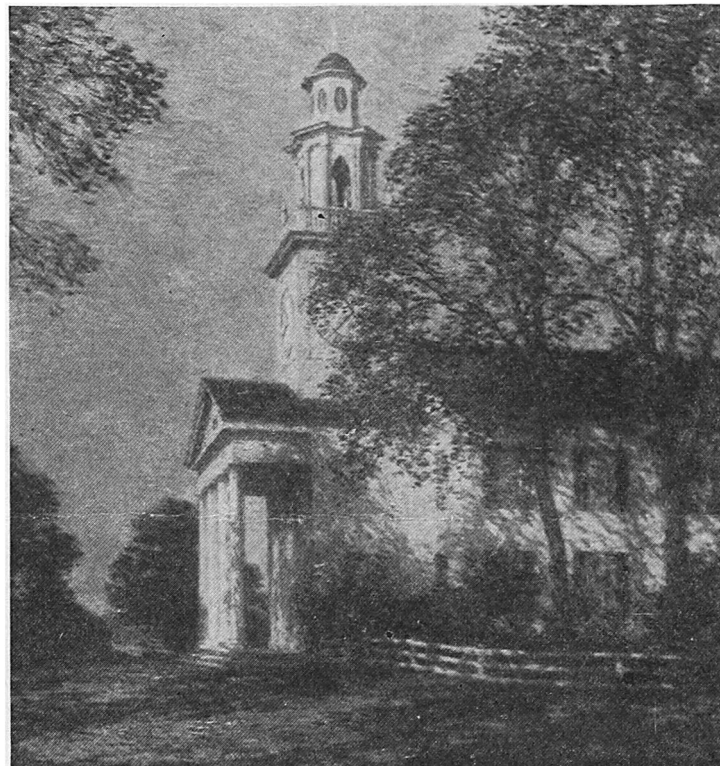
Mrs. Eakins' decision to sell the collection was dictated by her desire to permit art museums and private collectors to acquire representative works by her husband, during her lifetime. She was in New York during the last week, apparently to make known the release of the paintings. —B. D.

Corcoran Gallery's Eighth Biennial Exhibit Finest of Them All



"SOUTH ROOM—GREEN STREET"

By DANIEL GARBER



"BENEDICTION"

By WILLARD L. METCALF

WASHINGTON—The Eighth Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery opened December 18 with a larger attendance, a finer show and a better hanging than ever before. These exhibits grow more and more important, and the generous prizes offered, the largest given anywhere in the country, provide an incentive to the artists to send their best pictures. The last biennial was attended by thousands of persons and thirty-nine pictures were sold, aggregating \$67,650. William A. Clark, former senator from Montana, has been the generous donor of prizes amounting to \$5,000, and last year perpetuated them by a gift to the Corcoran Gallery of \$100,000.

The jury invited to make the awards for the eighth exhibit was composed of Frank W. Benson, chairman; Charles H. Davis, Gifford Beal, Joseph T. Pearson, Jr., and Victor Higgins. Their decisions were almost unanimous and the prizes fell mainly to young men, whose reputations as yet wear the color of promise rather than achievement, though this cannot be said of Daniel Garber, who received the first prize, as he has been the recipient of many awards since 1903.

The first prize of \$2,000, accompanied by the Corcoran Gold Medal, was for his picture entitled "South Room—Green Street," a clever effect of sunlight sweeping through a room upon a figure seated by a window, shining over furniture and rug, and losing itself in the blond waves of hair of a young girl in a kimono, standing near. The second prize of \$1,500 and the Corcoran Silver Medal was awarded to Burtis Baker, a young Boston artist, for another figure picture, a charming girl before her dressing table, a pool of light behind her, the whole composition a study of tones of cream, white and rose; a shining copper tea kettle on a table, a green scarf and Japanese color prints on the wall making an odd and unusual composition.

John F. Folinsbee received the third prize of

\$1,000 accompanied by the Corcoran Bronze Medal for his picture, "Jersey Waterfront," an unattractive subject, cleverly treated—dull brick buildings and barges along the river, tall gas pipes in the distance, about which curls white steam.

The fourth prize of \$500 and Honorable Mention was awarded to W. Lester Stevens for "Quarry Wharves," painted broadly with virility and originality. In addition to the above awards, the Gallery will again provide a prize of \$200 to be known as the "Popular Prize," to be determined by vote of the visitors during the week beginning January 9.

Nearly three hundred pictures are shown in the nine rooms and corridors and many well-known names appear in the catalogue—William Paxton, Bruce Crane, Hobart Nichols, Willard L. Metcalf, Frank Benson, Carl Frieske, John S. Sargent, Childe Hassam, W. Elmer Schofield, Horatio Walker, Frederick Waugh, Edward W. Redfield, Gari Melchers, W. H. Holmes and many others—all represented by characteristic works.

George Bellows and Rockwell Kent, whose ways are more intrepid than some of the others, each shows an interesting canvas: Mr. Bellows a striking portrait of a man so virile, even in contemplation, as to place a strain upon his buttons and his tie, and Rockwell Kent a "New Hampshire Snow Scene" dominated by a craggy peak behind which the sky glows in prismatic colors, the slanting brown woodland, marshalled hosts of slender birches and a deer darting through the foreground providing a pattern of peculiar fascination.

Willard Metcalf's "Benediction" pictures a church bathed in moonlight, exquisite in pale color, with delicate feathery trees shading the little white Colonial structure. Mr. Metcalf says, "It is my protest against Bolshevism in Art." Arthur B. Davies shows "Under the Bough," his usual group of nudes playing about stiffly in the woods.

Carl Rungius reveals the brilliant and vivid

coloring of the West in his lovely "Wyoming," where the sun shines with such clear intensity, and Ernest L. Blumenschein has two Taos subjects. The work of these artists rests serenely upon the walls, undisturbed after the late events at the National Academy.

Arthur P. Spear's "Flame" is akin to his allegorical "Sunrise" at the National Academy—a woman's figure, wrapped in flame-colored tulle, leaning back and tossing the scarf that swirls and curls into a very real flame.

A huge canvas that dominates the large circular gallery is Morris Molarsky's Spanish dancer, who wears brilliant embroidered skirts and crooks her white arm on her hip and looks out with an expression of insolent sadness, the whole composition standing out strikingly against the dark background. Jerome Meyers has three pictures, including "Park Concert."

John F. Carlson's "The Temples Hills" is of harmonious and interesting orchestration. Little flute-like evergreens run arpeggios in the foreground, great crevices of snow play a counter point and in the distance the mauve and blue hills hang majestic and dominant. Albert Rosenthal shows an unusually charming portrait, "The Blue Hat."

One could continue indefinitely making "special mention" of pictures that make one pause on the rounds through the rooms.

One of the most important phases is the fine installation. Although there are so many pictures, there is no sense of crowding. There is only a single line on a level with the eyes and the space above is hung with green laurel strands, thus reducing the height of the walls. The background is of oyster-colored monk's-cloth which with the neutral woodwork gives every canvas an opportunity to stand out distinctly and unhampered.

The exhibit will remain open until January 22. The presence in Washington of the many foreign delegates to the Conference on Limitation of Armaments gives the artists a truly international audience.

—Helen Wright.

Keck to Make the Memorial Statue for Brazil's Centennial

Charles Keck has been commissioned to create the memorial statue which is to be presented on behalf of the American people to Brazil when that country celebrates the centennial of her independence next year, according to an announcement made by the United States committee for the Brazilian memorial. The design consists of a heroic bronze figure, symbolic of friendship, holding in her right hand a sprig of laurel and supporting with the left hand the flags of Brazil and the United States bound together by laurel and palm.

At the base will be smaller figures of Washington and Lincoln, as well as those of Brazilian leaders. Bas reliefs, one depicting the signing of the American Declaration of Independence, another Dom Pedro I., at the Ypiranga River, declaring Brazil's independence of Portugal, and the third symbolic of friendship between Brazil and America, are also features of the design.

Corneille's House, Donated

By J. P. Morgan, Now a Museum

PARIS—If a museum to the memory of Corneille has at last been realized at Rouen, this is very largely due to Pierpont Morgan, whose donation in 1912 permitted the purchase of the house in which the poet and dramatist was born.

At that time the house was in need of repairs, which the war delayed. They have now been made and the house has been filled with the collection of Corneille memorials presented by one of Rouen's citizens, Edouard Pelay; books, original editions, manuscripts, portraits.

Obituary

MRS. HOWARD HINTON

Mrs. Howard Hinton, well-known under her maiden name of Lucy Brownson, died December 20 in her eighty-seventh year at the home of her daughter, Mrs. Clio Bracken, 140 East Twenty-second Street, New York. Before her marriage Mrs. Hinton had gained recognition as a sculptor. She studied under Lant Thompson. With Elizabeth Cady Stanton and Susan B. Anthony she took a prominent part in the woman's rights movement. She left two daughters, Mrs. Bracken and Mrs. Richard Le Gallienne.

ALBERT G. HETHERINGTON

Albert G. Hetherington, founder of the Fairmount Park Art Association, died at his home in Philadelphia, at the age of sixty-nine years. He was one of the trustees on works of art for the association, and was director of building, education and art for the Pennsylvania Panama-Pacific Commission. He was also chairman of the historical pageant during founders' week in Philadelphia in 1908.

LINCOLN N. KINNICUTT

Lincoln N. Kinnicutt is dead in Worcester, Mass., at the age of seventy-three. He was one of the incorporators of the Worcester Art Museum and had been its treasurer since the beginning. He was in the banking business and was a member of the Century Club, New York, and of the St. Botolph, Tavern and Somerset Clubs, Boston.

CHARLES JOSEPH HALLE

Charles Joseph Halle, collector of prints and engravings, and until his retirement, ten years ago, associated with Kennedy & Co., art

dealers, died December 20 at his residence, 116 Riverside Drive, New York. He was born in Cleveland, Ohio, in 1857. Since his retirement he had spent his winters in California and devoted most of his time to art.

Brooklyn Museum Purchases

24 Water Colors from Exhibit

The Brooklyn Museum has purchased twenty-four water colors by American artists from the exhibition which closed on Sunday, December 18th. These will be added to the collection already made, of which the groups of Winslow Homers and Sargents form the nucleus. Eleven other water colors were sold during the exhibition.

The lists of those purchased by the Museum follows: "Mango Trees" and "Ramapo Hills," by Gifford Beal; "February Thaw," by Charles Burchfield; "Old French Market, New Orleans," by George Hart; "Lake Asquam," by Charles Hopkinson; "Lone Woman" and "Mother and Child," by Rockwell Kent; "Cape Cod in Autumn," "Mexican Kitchen," "Sand Dunes, Cape Cod," "Mexican Hut" and "The Thaw," by Dodge Macknight; "Rubberneck Boats," "Oil Fire," "Woolworth Building" and "After Sunset," by Joseph Pennell; "A Little American" and "Cottage Window," by Mary Rogers; "Morning, Grand Cañon," "Afternoon, Albuquerque," "Landscape, New Mexico" and "The Sunlit Mesa," by Herbert B. Tschudy; "The Corner" and "Gypsy Dancer," by Claggett Wilson.

Italian Primitives in Belgium

BRUSSELS—The Van der Weyden exhibition at the Musée Ancien will be followed by one of Italian Primitives, to which different museums and collectors are contributing.